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origin of the next style of stem it is quite probable that the inspiration came from accidental air bubbles left in the base of a bowl. By drawing out the glass at the base of such a bowl, the bubbles were extended into air channels and by twisting the glass rod a stem with air spirals was produced (fig. 1, d). The succeeding fashion of employing threads of opaque white or colored glass follows the Venetian manner; in this style the English craftsmen achieved much of their finest work. Figure 1, e shows a typical example of an opaque white spiral, while to the right of it is shown a glass with colored threads of the type most frequently made at Bristol. Finally at the end of the series is seen a glass with cut stem, a style which had its greatest vogue in the last quarter of the eighteenth and the early nineteenth century.

The bowls illustrated in figures 1 and 2 indicate the variety of shapes employed. These do not constitute as exact a chronological sequence as do the stems. The feet of the late seventeenth and early eighteenth-century wine-glasses are almost invariably folded under (fig. 1, a-c) but before the middle of the century the plain foot had come into use and glasses of the second half of the century are generally without the fold. The point at which the tool was detached in the early glasses is called a pontil mark and is usually quite rough and pronounced. In the late eighteenth century with improved methods of cutting and polishing glass this feature gradually disappears.

In addition to the various forms of wine-glasses illustrated above, there were glasses designed for special beverages as, for example, those engraved with the hop vine and crossed heads of barley which prove that they were intended for ale. A large mug, doubtless for beer, has in the base a coin of George II and in its shape follows the bulbous outline of eighteenth-century silver mugs or "cans."

Increased interest is given to the Holbrook Collection by the inclusion of such pieces as the two sweetmeat dishes and the charming candlestick illustrated in figure 2. In addition to the more general types of English glass, there are a number of pieces

which can with fair certainty be assigned to definite localities. Of this sort is a group of nine pieces, comprising flasks, bottles, and jugs, which were probably made at Nailsea, a town a few miles southwest of Bristol. The flasks are decorated with colored threads, frequently described as laticinio ornament, and are considered one of the most characteristic products of the Nailsea glass-houses. There are several jugs made of a peculiar yellowish-green bottle glass with splashes of opaque white and yellow, a type evidently favored at Nailsea. Of the glass manufactured at Bristol in the late eighteenth century the glasses with red and white spirals in their stems (fig. 1, f) are characteristic. Other examples in the collection are probably of Irish manufacture.

Not only does the Holbrook Collection well illustrate the development of English glass but it also includes about fifteen examples of Continental glass which offer a very interesting comparison. The glass of Venice is represented by three sixteenth-century examples. But more valuable for comparison are the half-dozen German and Dutch glasses of the eighteenth century, which are rather similar in form to contemporary English work but which show marked differences in weight and tone. The Dutch are much lighter in weight and give out only a shallow tinkling sound when struck. It needs but these few examples of Continental glass to throw into relief the distinctive charms of the English glass with its clarity and brilliance and unique richness of tone. C. L. A.

AN EGYPTIAN STATUETTE FROM ASIA MINOR

THE bewildered reader of the daily papers has long since given up trying to follow the whirligig of present-day history in Asia Minor. Through the head-lines flash battling Greek and Turkish armies, fleeting Armenian republics, and an Arab king who was ruling in one place yesterday and today sits precariously on a throne hundreds of miles away. And while all this goes on, the kaleidoscopic map switches from yellow to green and pink while the

greater powers revise the treaties that define their spheres of influence. If present-day history in the Near East is so obscure, what hope can there ever be of unraveling the contending factions of three or four thousand years ago when each brief glimpse that we get of them shows them to have been as numerous and as bellicose as they are in our times.

The pawns of today were the powers then. Mesopotamia and Egypt were the great bugbears of the petty kingdoms of Syria and Asia Minor, and first one and then the other of these great river empires held the smaller nations under tribute and set up among them their garrisons or their political agents. In the darker periods of turbulent local independence when extradition treaties lapsed, it was in these towns that the refugee from Egypt sought sanctuary from his king, and at all times the merchant from the Nile was forced to swallow his fear of the mysterious sea and the barbarous foreigners to seek the indispensable timber, and perhaps the *kelim*

rugs, of the Taurus and the Lebanon along the coasts of Asia Minor and Syria. To the rather timid Egyptian it was all one whether a government career, an avenging law, or the search for wealth impelled him. For him, if we are to believe his own writings, it was always a more or less hopeless exile and as a matter of fact many a Nile dweller must have been caught in the shifting changes of those days and found a lonely grave in the foreign north.

It chanced that not long ago the Metro-

politan Museum acquired the portrait of an Egyptian woman who ventured into the neighborhood of Adana, possibly as long ago as 1800 B. C.¹

Adana is a city near the coast, in the southeastern corner of Asia Minor near the confines of northern Syria. About 1882 the Rev. Mr. Montgomery of the local American Mission was building a house on the little hill, which is the highest point within the city itself.

He had ordered the foundations to be dug deeper than usual, and the workmen brought to light an Egyptian statuette of black granite. For years it remained in his house in Adana and was finally smuggled out of Turkey in a bag of potatoes which went to provision an English yacht. Thence it was brought to America where it remained in the possession of his family until it was acquired by the Museum. Meantime a squeeze of the inscription on it had been sent to Dr. Samuel Birch of the British Museum, who supplied Mr. Montgomery with a translation and dated the statuette to the Twelfth



STATUETTE OF SATSNEFERU
XII DYNASTY

Dynasty on epigraphical grounds and on the name of its original owner—a judgment amply confirmed by its workmanship.

It is said that "a small Greek clay figure" was found with it, and if this was the case it would appear that the excavations had been in the ruins of the Roman city of Adana. It is hard to believe, however, that this statuette was the sort of thing

¹ Accession no. 18.2.2; height, 38.6 cm. (15½ inches). Now on exhibition in the Ninth Egyptian Room.

that a provincial art collector of Roman times would have imported from Egypt. It would appear more likely that some chance had brought it to its eventual finding place from still more ancient ruins somewhere not far off.

The person whose name it bears was "The Nurse Satsneferu," evidently a member of the household of some personage of higher position in the world. Journeying into what were, in her days, distant lands, with all her native Egyptian fear of the unknown she had provided herself with a little portrait statuette to house her spirit in case she found her grave there. It was the custom of her countrymen in her day. Hepzefi, sent far into the Sudan as governor, had burdened himself with life-sized granite statues of himself and his wife to furnish his tomb if need arose. Satsneferu in her humbler way had to be content with a smaller statuette, but at least she had the fortune to have ordered it from an artist of considerable attainments. H. E. W.

MODELS OF BEAUTIFUL CANNON

IN matters of artistic taste, as Horace observed, man has no fixed standard: he is apt to be swayed by the fashion of the day; he follows his leader and sometimes outstrips him; in extreme cases he wears queer clothing, puts up a building like the "Familia Sagrada" in Barcelona, or tattoos his body. At critical periods he develops a state of mind in which his hobby is highly magnified, while all else loses perspective and value. When readjustment occurs, however, his most precious styles are apt to become distasteful. In referring to this mass-affecting aesthetic ailment, I recall a remark which a judicious friend (the painter Isham) made to me on the sill of a church in Saragossa. I had popped my head through a shabby leathern curtain and had seen an array of sunbursts of gilded carving. "Nothing worth while here, Sam—let's go," I said. "Wait a bit, my dear fellow," he answered, "I must have a look." So he wandered down the aisle, peered respectfully into tawdry chapels, where doll-like images were dressed

in tinsel and glittered with mock-jewels. "'Tis a wonderful example," he said in a hushed voice, and then, as he noted signs of disapproval in my eyebrows and shoulders—"You forget that for nearly a century Europeans looked upon this kind of thing as the expression of the best artistic taste that ever existed: it looks silly to us now, but some day, perhaps, people will make unpleasant remarks about our own decorations!"

I refer to this church, less indeed as an illustration of varying standards at different periods than as a symptom of a mild psychosis which could also account for the effort made by art-loving Europeans, especially during the eighteenth century, to produce as objects of art such evidently useless and usually uninteresting things as cannon in miniature—for produce them they did, and in number, in France, Holland, Germany, England, and where not. I recall at the moment the old Prussian country house of Count von der Marwitz (where the gay von der Marwitz lived whom Carlyle tells us about) where little cannon are standing just as they were placed there by the great Frederick himself—or in the hall of the country home of Burgermeister Six near Amsterdam, or even in our own Mount Vernon. In those days it was regarded proper and fitting that such things should be there: they were good-looking, some of them beautiful, and they touched the war vanity of the eighteenth-century mind filled with the glories of Condé, Turenne, Marlborough, and the bald-headed Marquis of Granby (who knows anything about Granby today?). In fact, that same mind had even a curious affection for them: people gave them poetical names, they liked to think of them and to have them about; they were willing even to spend a measurable part of their means (which meant much in days of the war-tax-gatherer) to have them cast in excellent bronze, blazoned and decorated in relief from mouth to breech, with rincaux, mantling, and personages. Nowhere else does one find better casting or more graceful ornamental reliefs. Just how the fashion of miniature cannon arose is another question: perhaps models made